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ABSTRACT

This course introduces students to plays and novels of contemporary European and American authors whose works expose the absurdity of conventional social and literary modes but also suggest positive human values. The objectives of the course include: (1) a definition of the meaning of the absurd; (2) an understanding of the absurdist theme of the meaninglessness in man's systems of communication; (3) an identification of some problems of modern man by comparing and contrasting the traditional hero with the contemporary hero; and (4) a recognition, through psychological lessons learned within the literature, of man's inherent character traits. The outline includes a rationale for the course and detailed teaching strategies for each of the objectives. The strategies include readings, informal dramatizations, written assignments, discussions, word games, multimedia presentations, and numerous other techniques. A bibliography of teacher and student resources, including textbooks, professional books, dramas, novels, films, and records, is included. (Author/DI)

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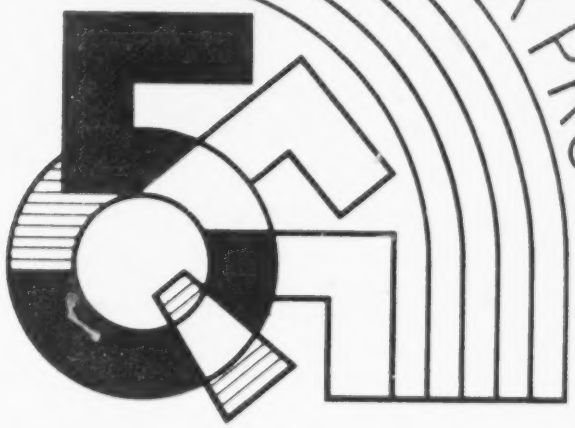

LANGUAGE ARTS

The Absurdist Vision

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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THE ABSURDIST VISION

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English, Contemporary Literature

Written by Eva-Lynn M. Powell
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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COURSE NUMBER

5114.148
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COURSE TITLE: THE ABSURDIST VISION

COURSE DESCRIPTION: The reading of plays and novels by contemporary European and American authors whose works expose the absurdity of conventional social and literary modes but suggest certain positive human values. Works by Pirandello, Ionesco, Beckett, Ellison, Salinger, and Bellow are studied.

I. PERFORMANCE OBJECTIVES

A. By in-depth study of the attitudes of the various authors presented, students will define the meaning of the absurd in relation to the origin of the term, to a variety of attitudinal stances, and to modern life.

B. By application of communications techniques, both in class discussion and in independent study and reading, the student will discover the major absurdist writers' point about man's lack of or weakness within his own systems of communication.

C. In comparing and contrasting the traditional hero figure with that of the contemporary hero, the student will identify problems of the modern man presented in literature.

D. Through psychological lessons learned within each piece, the student will recognize the existence of man's basic inherent character traits.

II. COURSE CONTENT

A. Rationale

The idea of the "absurd" has influenced contemporary society, culture, and beliefs since its inception in Existential philosophy. Students must recognize its impact on contemporary authors in order to understand much of modern life and literature. Through this course, the student will be able to identify the absurd and its elements within given works and will be able to see its application as a subtle lesson in human nature. While this lesson seems pessimistic, it should be presented as a paradox of modern times, through which man learns the intrinsic goodness of his nature.

While The Absurdist Vision offers the student a wide selection of ideas, more in-depth study of chosen pieces should be pursued, first of all because of the illogical nature of many of the works, and second, because of the unavailability of many of them within traditional textbooks. It is therefore suggested that the teacher choose particular points of the absurd appropriate for the individual class.

B. Range of subject matter

1. Background

a. Basic philosophical background

b. Historical idea of alienation

c. Development of the absurd

d. Literary terminology

2. Man's lack of communication

a. The function of language

b. The problems of language

(1) Media bombardment

(2) Syntax and confusions

c. Dehumanization of society by failure to communicate

3. Man's attitudes toward the hypocrisy of society

a. Traditional social roles vs. contemporary standards

b. The individual's reaction to the inconsistencies of society

c. Lack of understanding between the individual and society

d. The stereotyping of roles

4. Man's defensive illusions or self-protection

a. The monotony of existence

b. Illusions of reality

c. View of the future

(1) Fear

(2) Distrust

d. Inherent human goodness

III. TEACHING STRATEGIES

A. By in-depth study of the attitudes of the various authors presented, students will define the meaning of the absurd in relation to the origin of the term, to a variety of attitudinal stances, and to modern life.

1. Introduce the course in ways which would seem nonsensical to the student. For example, tape about ten minutes of introduction to the course, and as the bell rings, turn on the tape in front of class, and then go sit down at your desk until the tape is through.

2. Show slides of examples from Dadaism and Surrealism to convey the concept of absurdity through visual means. See Chagall's painting in Western Literature: Themes and Writers.

3. Play the song, "Nowhere Man" by Lennon and McCartney, and after the students listen carefully the first time, explain to them that they should listen again with the word "ridiculous" in their minds. Following this, discuss why the nowhere man is ridiculous, hence absurd.

4. Stimulate a class discussion about values in life and how they regulate our existence. For example, school rules, traffic laws, social manners.

5. Play excerpts from Virgil Thomson's and Gertrude Stein's Four Saints in Three Acts. Have the students identify the incongruities in the lyrics, and discuss the possible reasons for them.

6. Demonstrate the absurdity of Ionesco's use of names by calling all the boys in the class "Fred" and all the girls "Gert" for one day.

7. Place students into groups of six, and as an exercise in how logic can quickly become illogic, present each group

with this premise: Five people are in a balloon, which is slowly leaking gas. In order for them to survive one must be thrown overboard. Each person may take an identity and in two minutes prove to the others why he should be spared. The group votes on the worst reason, with the loser "going overboard".

The sixth person should take notes on the reasons which are presented in the ten minute period, and after the exercise, present these to the class, which will in turn discuss the logic or illogic of the reasons.

8. While reading Jack: or the Submission by Ionesco, have the students list as many of the completely ridiculous parts in the play as they can.

9. Through in-class reading of Jack: or the Submission, have the students relate the following points to the premise of the individual being forced into conformity:

   a. absurd happenings

   b. names and their use

   c. senseless dialogue

10. Place students into small groups to read selected Ionesco plays. Working from Ionesco's feeling that his plays are serious comments on society--"The Theater of Violence... violently comic, violently dramatic," have them propose how the plays are violently comic as well as tragic.

11. Have the students view Beckett's Film and be conscious of the question of how one perceives one's self. By relating the concept of the camera as the "eye," you may show the main character "I's" perception and his flight from it into his room. Beckett has suggested that this film shows how a person can surpress his own reality-gathering ability and withdraw from modern existence's pain. (It is suggested that the instructor view the film several times before presenting it to the student, as there are various interpretations which will become evident with each viewing.)

12. Set up students in the parts of the two killers in The Dumb Waiter by Pinter. Have them not only read it aloud, but also act it out a little. As the class listens and watches, remind them to think of the absurdity of the situation.

13. Choose capable mature students and assign the reading of "The Myth of Sisyphus" by Albert Camus. Have them then present a debate concerning modern man and the loss of his traditional values. Point out the instances where values act as an anchor in life.

14. Ask the class whether any of them have read Alice in Wonderland. Ask those who have to explain why the novel could be classed as absurd.

15. Cite instances in traditional literature as in "Beowulf" in Adventures in English Literature, where flashes of the absurd are evident. (i.e., Bottom in A Midsummer Night's Dream, Caliban in The Tempest, the characters from The Lord of the Rings trilogy, etc.)

16. Assign capable students some of the works of Robert Benchley and S. J. Perelman from The New Yorker as examples of the absurd in essay form.

17. Have the students evaluate the physical changes which take place in Kafka's "The Metamorphosis" and Ionesco's Rhinoceros.

18. Culminate the quinmester by using a student written absurd drama, or set up the following situation:

> Send a student out of the room and tell him that the class is going to compose a story while he is gone. When he leaves, prepare no story, but brief the class in their responses to the questions which he will ask upon returning. A "Yes" response is to a question ending in a word which ends in a vowel; a "No" answer for a question ending in a consonant; and a "Maybe" to a question ending in "y." As the student receives an idea of plot and characters, have another student write the absurd story down.

B. By application of communication techniques both in class discussion and in independent study and reading, the student will discover the major absurdist writers' point about man's lack of or weakness within his own systems of communication.

1. Demonstrate the absurdity of everyday language by identifying some of the metaphorical language of commercials. (i.e., "Put a tiger in your tank.")

2. Greet the students at the beginning of the class period with "How are you?", "How's it going?", etc. After they have responded with the usual "Fine," etc., ask them to hypothesize what would happen if someone actually responded directly and truthfully to these greetings, and to consider how absurd the answers we give really are.

3. Attempt to have an entire class period devoid of language. Use no words, either written or spoken. Announce to the class beforehand so that they may also work in this experiment. After you can go no further, or on the next day, discuss the proceedings.

4. Play the nonsense game "gossip" to demonstrate the disintegration of language.

5. Call for three volunteers. Tape their adjoining hands together and give them a simple, cooperative task to do, such as erasing the board or moving books. Have the class observe their attitudes and note any changes in this more structured social group.

6. Instruct each student to make up a new nonverbal form of communication which he must use to tell the class an important message. Give the class half the period to invent, and the remainder to present their messages.

7. Assign the students one word, a phrase, or a sentence and have them write it over and over again to demonstrate the abstract quality of language and how it can easily become absurd.

8. In class discussion, have the students debate the problems arising from any lack of communication in school, at home, in society.

9. Play the record "Richard Cory" by Simon and Garfunkel. Let the class discover and relate the reason that Cory has killed himself to the absurd. (Robinson's poem of the same name may be used.)

10. In <u>The Language of Man, Book V</u>, have the students read "The New Language" by McLuhan and Carpenter. Divide the class into groups and assign each group one of the ten points made in the article. Apply the idea of over-use and extension to each of the points, and in either class presentation or discussion, be able to show modern mass media and its potential for absurdity of expression and the confusion of communication.

11. Assign Understanding Media to a capable student or two who will make a class presentation or debate about it. Include the following points:

    a. McLuhan's definition of "media"

    b. illiteracy

    c. McLuhan's theories on environment

    d. generalization and specialization

    Before hearing the comments on the above, have the remainder of the class read "You Can See Why the Mighty Would Be Curious," by Gossage in The Language of Man, Book V, so that they will be able to recognize some of the points which will be covered. Through class interaction, attempt to have them reach a stance on how a deluge of media can become absurd.

12. Assign the reading of William Carlos Williams' short story, "The Use of Force." After the students have read the story, discuss the doctor's frustration at being unable to communicate with the parents as well as with the child.

13. Instruct students to watch for the place where they stop laughing or being confused as they read Pinter's The Birthday Party. They should be able to theorize why this change happens.

14. After reading The Chairs by Ionesco, assign an essay discussing what communications have to do with this play.

15. Choose several of e. e. cummings' experimental form poems and project them either by opaque projector or overhead. After discussing the reasoning behind the apparent lack of respect for structured language, have the students write their own experimental poetry using new rules and regulations of grammar, spelling, etc.

16. Have students read Waiting for Godot by Beckett and cite evidence of absurdity in Estragon's and Vladimir's conversations. Some of the devices or elements in the play which convey this idea and which students should look for are:

    a. double entendres

b. clichés

c. long illogical monologues

d. misuse or deletion of punctuation marks

17. Place students into two groups to read and discuss Catcher in the Rye and Franny and Zooey. Within each group the problem of communication should be discussed, and after finishing reading and preparation, the two groups should present both of the major characters' reactions to their problems of communication.

18. Group the class into thirds, so that one group may study nonsense poetry by Edward Lear, the next group that of Lewis Carroll, and the third, the poetry of Ogden Nash. In full class discussion, have the students come to recognize the experimentation with language even within these poems.

19. Direct students to write a short one-act play entirely in clichés. Other plays could be unpunctuated, without sounds, etc.

20. Have the students parallel the experiences of each of the main characters from the two novels, The Invisible Man and The Adventures of Augie March. Point out that both are products of ghetto environments, and have the class discuss how they both react to the lack of communication within each of their spheres of existence.

21. Introduce the character of Herzog to the class as an example of the effects of a growing alienation by lack of communication.

C. In comparing and contrasting the traditional hero figure with that of the absurd contemporary hero, the student will identify the problems of the modern man as presented in literature.

1. Play "Sounds of Silence" by Simon and Garfunkel. Discuss the line, "Hello Darkness, my old friend..." Ask why this musical poem points to a fear and distrust of the future. Also ask where the singer shows distrust of his fellow man.

2. Ask one or several students to read Future Shock by Alvin Toffler, and to prepare a presentation to show why shock (Toffler's definition) often is disguised as absurdity in contemporary life. Guide the students to the idea of shock through technology being an absurd step for the individual.

3. Have the students define free will and relate this to how an individual must relegate his free will to society.

4. Either prepare yourself or ask a creative student to devise a parody on TV newscasts. Emphasize the apathy with which we view tragic, grotesque events each day and the absurdity in our actions.

5. Have students describe their room at home and why it is theirs. Discuss the importance of the concept of one's own escape place. As soon as the class has grasped this concept, parallel their thoughts with Pinter's thesis of one's room being a refuge to be defended and cherished. This idea could be applied to the study of several of Pinter's plays.

6. Play the record, "Eleanor Rigby" by the Beatles as an example of loneliness in contemporary life.

7. Show the film A by Ionesco. Discuss with the class the following points:

   a. the man's reactions

   b. the symbolism of the alphabet letters

   c. the plot line

   Compare the plot line to that of traditional drama.

8. Follow up a discussion on free will with the reading of Beckett's Act without Words. Have students point out how the character gives up free will.

9. Have a group of capable students prepare and present a class game show based on "Let's Make a Deal." However, have the writing group mix the material prizes with spiritual, emotional and social rewards or denial. (i.e., A curtain could contain a loss in pay, a deadly disease, etc.) From this activity could come a discussion on absurdity in life in general.

10. Give a summary of Beckett's play, Breath, and then attempt to have the class figure out its meaning. (Synopsis: Breath is less than four minutes long. It consists of three one-minute acts, with a thirty-second break between each. There is no dialogue, only an off-stage sound of breathing, plus a baby crying in the second act. The setting is a bare stage with a brick wall as backdrop and a few overflowing garbage pails to the side. The acts are

presented as follows: I--heavy breathing, very audible; II--breathing continued plus baby crying about thirty seconds in the middle. Crying fades, with breathing still audible; III--breathing, almost gasps at mid-point, fading until it can barely be heard at end.)

11. Preface the reading of Catcher in the Rye with a discussion on youth's mistrust of age and the establishment. Also have students define the following points through Holden's eyes:

    a. his role as a student

    b. his standards of morality as opposed to those of the adult world

    c. his reactions to the unanswerable actions of others

    d. his ultimate fate and its inevitability

12. Recite aloud to the class, "Pity this busy monster manunkind, not..." and draw out their feelings about this line. After discussion, have the class read the whole poem and discuss why one would seek a new world...why a "world of made is not a world of born..."

13. Through the characters made popular by W. C. Fields, the Marx Brothers, the Three Stooges, and Charlie Chaplin, lead the students to the development of the "main" character in an absurd play.

14. Read with the class the T. S. Eliot poem "The Hollow Men." Explain the poem on first reading, and then read it through a second time. Broach the subject of the concept of absurdity of existence and especially the "whimpering" ending.

15. Assign a class reading of the Ellison short story, "Flying Home,"and discuss the absurd situation in which the pilot finds himself. Prompt discussion concerning his background and whether this had any bearing on his feelings as he observes his predicament.

16. Present a taped version of the Shirley Jackson short story, "One Ordinary Day with Peanuts,"and immediately upon completion of the tape have the students write down their feelings and first impressions. By reading these impressions aloud, point out that the ordinary day experienced by the couple is not necessarily ordinary to the reader. By careful manipulation, the class should be able to realize the absurdity in the situation, especially that aspect which deals with daily kindness.

17. Read aloud Randall Jarrell's poem, "The Death of the Ball Turret Gunner." Have the students write a reaction to the feelings on war presented therein.

18. After a class study of The Caretaker by Pinter, discuss Davies and his humanity in being unable to escape his absurdity of existence.

19. Assign an essay in which the student presents Stanley (The Birthday Party) as an individual who lacks understanding of and by his society.

20. As either a group panel discussion or as an essay assignment, have the students judge the father in Six Characters in Search of an Author. Ask why this particular character could be mentioned as an autobiographical character of Pirandello.

21. Assign the short story "War" by Pirandello in Exploring Life through Literature. Point out the following aspects which the students should judge:

    a. the character's roles in relation to a traditional concept of a hero

    b. the story line

    c. the dialogue and its naturalness.

22. Call for volunteers to create and present a stereotyped melodrama to the class. Be sure to include the conventional hero--villain--heroine and a perfect plot structure. After the presentation, discuss the contrast of traditional theater to the Theater of the Absurd.

23. After having students read Waiting for Godot, have them discuss how the play would be received by various audiences. (i.e., high school students, a garden club, the John Birch Society, a group of college professors, a group of convicts)

24. Choose several capable students and have them read and report on the chapter on Samuel Beckett and...GODOT, in Martin Esslin's The Theater of the Absurd. In this chapter, Esslin describes the actual reactions of a group of convicts at San Quentin when they viewed Waiting for Godot.

25. Have the class attempt to categorize any moral or spiritual values evident in Act without Words by Beckett. Point out the repetition, the absence of tragedy, the lack of characterization, the nonsensical premise of the play itself, and

the absence of any dialogue. Prompt them to discuss or make a judgment or comparison of this play to regular drama.

26. As a comparative reading group exercise, have the students compare Augie March, Holden Caulfield, and Zooey Glass as products of contemporary society.

27. Relate back to Pinter's idea of one's room as haven from the world (and also the earlier class reaction to this point), and have the students discuss Herzog's actions in his attempts to escape to a place of his own.

D. Through psychological lessons learned within each piece, the student will recognize the existence of man's basic inherent positive character traits.

1. Categorize the class by number. Explain that the department has been completely computerized, and each student will therefore have a number instead of a name. Their attendance will be computerized up to ten absences in each class for a specified time, all their tests will be objective and graded by the computer, and they must memorize their own number immediately. Elicit responses as to their thoughts, after you have convinced them, and then have them compare reactions.

2. Show Chagall's paintings which portray his concept of reality from his boyhood in Russia. Another artist whose conception of reality would be pertinent is Vincent Van Gogh.

3. Read "The Unknown Citizen" by Auden, and then lead into a class discussion of how the modern world can depersonalize an individual. Include numbers which are used by the students every day. (i.e., student number, social security, driver's license, telephone number, etc.)

4. Demonstrate how art has become impersonal through Cubism and the modern geometric schools. (The latter is well presented in the film Mosaics.)

5. Discuss the infinite nature of the universe in relation to man and his world. Have the students relate how this knowledge would add to the absurdist's viewpoint.

6. By observation of fellow students, have the class list idiosyncrasies which are obvious in class. Make sure that each student is able to point out the visual absurdity in these habits.

7. Display a poster of Charlie Chaplin and then have students tell why Estragon and Vladimir (as well as other Beckett characters) are "chaplinesque."

8. Present the story of Don Quixote. Have the students relate him to his society and discuss the following points:

   a. his illusions as defensive actions on his part

   b. the fact that although he is inherently good, he also fears and distrusts change

   c. his absurdity of actions

   d. the reasons he has for his actions

9. Experiment with classification of the individual by putting certain groups apart from the remainder of the class. Do not explain what is happening, merely mention that there will be a change in the seating chart. The following classifications (in order of obviousness) could be used:

   a. alphabetically according to last names

   b. eye color

   c. hair color

   d. hair length

   e. color of trousers (on boys and girls)

   f. girls wearing skirts

   This experiment could possible cover several days, during which time the instructor should rearrange (if necessary) each day and only terminate when the students figure out what is happening. When they do, recall what their illusions have really been and how closely they have paid attention to the world surrounding them.

10. Discuss with the class the character who is the leader of the opposition in The Invisible Man and why he is characterized as representing a specific idea and a very real threat to the invisible man himself.

11. Assign Endgame by Beckett, and have the students write an essay (or answer orally) on Hamm's fear and distrust of the future. Also have them relate why Hamm's "son" has the only humanistic characteristics in the play.

12. Discuss with the students the main character's use of electricity in The Invisible Man and why he feels that he is getting away with something. How does this action relate to his self image?

13. Let a group trace Senlin's existence in the poem "The Morning Song of Senlin" by Aiken and show how his everyday life leads to his depression and the absurdity of his existence.

14. Write "The Green Dragon" by Kafka on the board. By mentioning the monotony of life and man's illusion, have students write a reaction to the piece.

15. Have students list Finney's defensive illusions about Devon school life, Gene, the war, and the future as he confronts each in A Separate Peace.

16. Instruct students to pick out instances in Catcher in the Rye in which Holden comes into contact with a person who tries to be kind to him but whom he rejects, and discuss his reactions and attitudes.

17. Prompt the students to find Holden's defensive actions and thoughts and assess his dependence on them for protection. (i.e., the dream of the rye field, the baseball cap, the carousel, Phoebe, etc.)

18. Have the students discuss how and why the playwright has "lost control" over the characters in Six Characters in Search of an Author by Pirandello. Have them attempt to see how the control is regained and what Pirandello is trying to say about the artist's illusions in writing a play.

19. Elicit responses as to why Holden's distrust of the future adult world which he faces drives him on his odyssey in Catcher in the Rye.

20. Assign Happy Days by Beckett and then an essay on the inherent good humor Winnie displays throughout the entire play. The student should be able to judge if the situation should be taken at its face value.

21. Introduce "Miniver Cheevy" by E. A. Robinson to the class. Discuss the tragedy and the absurdity of Cheevy's life.

22. After reading Franny and Zooey, have students get into groups and discuss why Franny's obsession with the "Pilgrim's Prayer" should be classed as absurd when one applies common sense to her actual reality which Salinger presents through his portrayal of the Glass family.

23. Assign an essay in which the students defend Meg's inherent human kindness in The Birthday Party by Harold Pinter.

24. Instruct the students to write an essay relating the main characters to the title of the Ellison novel, The Invisible Man. The factors of race should not be brought up at this time in order to elicit this aspect from the class directly.

IV. STUDENT RESOURCES

A. State-adopted textbooks

Barrows, et al., ed. The American Experience: Fiction. New York: Macmillan and Co., 1968.

Boulle, Pierre. The Face of a Hero in Patterns of Literature, Vol. 2. New York: L. W. Singer Co., Inc., 1967.

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B. Non-state-adopted textbooks

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Littell, Joseph, ed. The Language of Man, Book 5. Evanston, Illinois: McDougal, Littell and Co., 1971.

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Miller, O'Neal, McDonnell, ed. Man in Literature: Comparative World Studies in Translation. Glenview, Illinois: Scott, Foresman and Co., 1970.

Pooley, Robert C., ed. Perspectives. Glenview, Illinois: Scott, Foresman and Co., 1963.

Standford, Gene and Barbara, ed. Changes. New York: Harcourt, Brace and Jovanovich, Inc., 1971.

V. TEACHER RESOURCES

A. Textbooks (also see student texts)

Camus, Albert. "Between Yes and No" in Man in Literature: Comparative World Studies in Translation. Glenview, Illinois: Scott, Foresman and Co., 1970.

Miller, et al., ed. Teacher's Resource Book to Man in Literature Comparative World Studies in Translation. Glenview, Illinois: Scott, Foresman and Co., 1970.

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Thurston, Jarvis A., ed. Reading Modern Short Stories. Chicago: Scott, Foresman and Co., 1955.

B. Professional books

Barnes, Hazel. Humanistic Existentialism: The Literature of Possibility. Bison: University of Nebraska Press, 1962.

Cunliffe, W. Gordon. Gunter Grass. New York: Twayne Publishers, Inc., 1969.

Esselin, Martin. The Theater of the Absurd. New York: Anchor Books, 1969.

Finklestein, Shirley. Existentialism and Alienation in American Literature. New York: International Publishing Co.

Gould, Josephine and Lawrence. What Is Real? Boston: Beacon Press, 1964. (paperback)

Grossvogel, David. Blasphemers: Theater of Brecht, Ionesco, Genet. New York: Cornell University Press, 1968. (paperback)

Hanna, Thomas. Lyrical Existentialists. New York: Atheneum, 1962.

Kaufman, Walter, ed. Existentialism from Dostoevsky to Sartre. Cleveland: World Publishing Co., 1969.

Kern, Edith. Existential Thought and Fictional Technique: Kierkagaard, Sartre, and Beckett. New Haven: Yale University Press, 1968.

McLuhan, Marshall. Understanding Media: The Extensions of Man. New York: McGraw-Hill, 1964.

Marcel, Gabriel. The Existential Background of Human Dignity. Cambridge: Harvard University Press, 1963.

Rhein, Phillip. Comparative Study: Kafka and Camus. Chapel Hill: University of North Carolina, 1964.

Sartre, Jean-Paul. Being and Nothingness. New York: Citadel Press, 1969.

Sinn, Roger, ed. Restless Adventure: Essays on Contemporary Expressions of Existentialism. New York: Scribners and Sons, 1968.

Toffler, Alvin. Future Shock. New York: Random House, 1970.

Vittorini, Domenico. The Dream of Luigi Pirandello. New York: Russell Press, 1969.

Vos, Nelvin. Ionesco and Albee and the Theater of the Absurd. Grand Rapids: Eerdmans, 1968. (paperback)

C. Miscellaneous resources

"Contemporary American Paintings," slide unit, BPI #5-70026.

"Inquiry Method of Learning," taped lecture by Dr. J. Richard, Dade County Schools Audio-Visuals.

Wager, Walter. "The Playwrights Speak" - research package on modern drama. Available through University Microfilms, Xerox Corporation, Ann Arbor, Michigan, 48106.

D. Supplementary resource literature list
(The following list of drama, novels, and authors could be used in The Absurdist Vision. Several of the pieces should be previewed by the instructor beforehand, however.)

1. Drama

Albee, Edward. The American Dream, The Sandbox, The Zoo Story, Tiny Alice.

Foster, Paul. Tom Paine.

Ionesco, Eugene. The Bald Soprano, The Picture of the Colonel.

de Itallie, Jean Claude. American Hurrah.

Jones, Leroi. The Dutchman.

Weiss, Peter. Marat/Sade.

2. Novel

Anderson, Sherwood. Winesburg, Ohio.

Heller, Joseph. Catch 22.

Kafka, Franz. The Castle, The Trial.

Kesey, Ken. One Flew over the Cuckoo's Nest.

Masters, Edgar Lee. Spoon River Anthology.

Wolfe, Tom. The Pump House Gang

3. Authors, additional

Brecht, Bertolt

Capek, Karl

Cocteau, Jean

Gide, Andre

Mann, Thomas

Sartre, Jean Paul

Vonnegut, Kurt

E. Films

1. County owned

A by Ionesco	1-05799
American Crises: The Individual part 2	1-50003
Ants, 10 min.	1-2814
Miss Universe, 1965, 15 min.	1-13391
Poems of Lewis Carroll	1-13821
Screen News Digest, Vol. 13, Issue 9 "The Automobile in America"	1-14104
This is Marshall McLuhan: The Medium is the Message, Part 1	1-31955
This is Marshall McLuhan: The Medium is the Message, Part 2, 53 min.	1-31957

Twentieth Century Sculpture, 50 min. 5-20159

Vincent Van Gogh, 20 min. 1-12501

2. Rental films

Univeristy of California
Media Extension Center
Berkley, California 94720

Artists: Claes Oldenburg, #7485 from Indiana University.

Automation, #7899 from Contemporary/McGraw-Hill.

Concrete Poetry, #7892 from Pyramid Films.

Help! My Snowman's Burning Down, #7084 from Contemporary/McGraw-Hill.

Mosaic, #7058 from International Film Bureau.

The Novel: Ralph Ellison on Works in Progress, #7474 from Indiana University.

The Novel: Saul Bellow: World of the Dangling Man, #7476 from Indiana University.

Rhinoceros.

Brandon Films
745 Fifth Avenue
New York, New York 10022

The Trial by Kafka, 16 mm, 118 min.

Citizen Kane, 16 mm, 119 min.

Films Incorporated
4420 Oakton Street
Skokie, Illinois 60076

The Condenmed of Altona, 114 min., 16 mm.

Free Films
5797 New Peachtree Road
Atlanta, Georgia 30340

The Seven Minute Life of James Houseworthy, 27 min.

Gulf State Films
P. O. Box 2445
Hollywood, Florida 33022

Mein Kampf (A2-121).

Janus Films
745 Fifth Avenue
New York, New York 10022

Odd Man Out, 117 min., 16 mm.

F. Records

"Eleanor Rigby" in Revolver, Capitol, 2776.

Four Saints in Three Acts, RCA, LM2756.

"Nowhere Man" in The Beatles, Yesterday and Today, Capitol, T2553.

"Sounds of Silence" in The Graduate, Columbia, 053180.

Time-Cycle (poems of Kafka, Nietzsche) Columbia, MS6280.

Tommy (rock opera), Decca, DXSW7205.

The Exception and the Rule (Brecht), DR17.

Ionesco: The Chairs, DR54.